

SEP 15 1925

©CIL 21823

WILD HORSE MESA ✓✓

Photoplay in 8 reels ✓

From Zane Grey's novel ✓

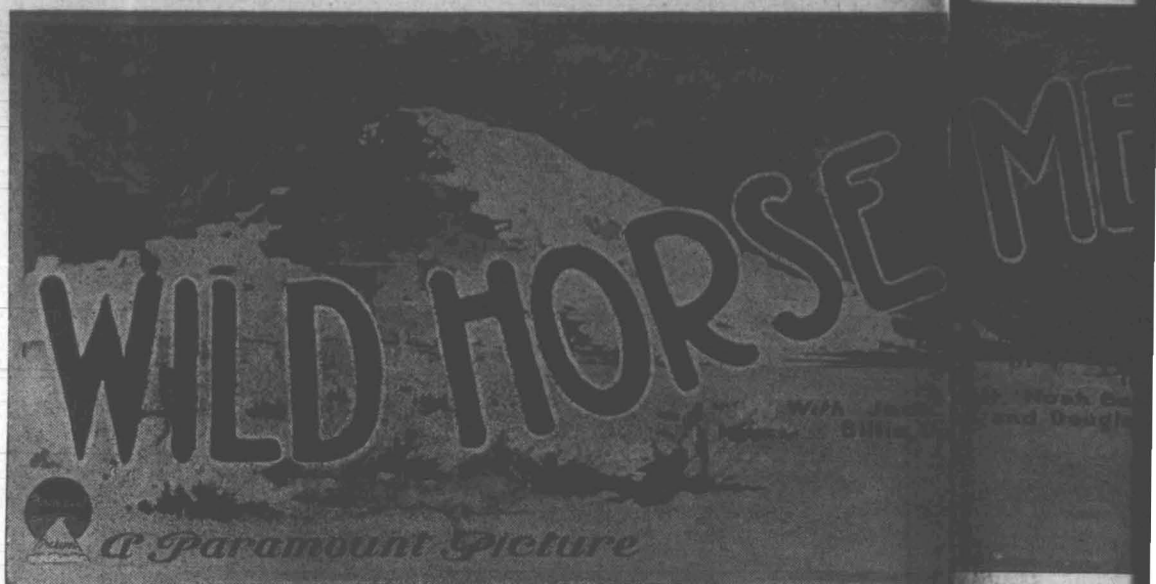
Screen Play by Lucien Hubbard ✓

Directed by George B. Seitz, ✓

Author of the photoplay (under section 62)  
Famous Players Lasky Corporation of U.S.



**"Wild Horse Mesa"**  
Is 7 Reels—7164  
Feet Long



# Zane Grey's "Wild Horse Mesa" In Thundering Melodrama

©CIL 21823

## PUTTING IT OVER RIGHT

In "Wild Horse Mesa" exhibitors have the type of melodramatic western that offers infinite exploitation possibilities. Of course, the outstanding feature that stamps this picture as radically different from the average western is its "wild horse" theme, and this fact should be played up in the exploitation as well as the advertising and publicity.

The production is a dramatic protest against cruelty to animals. It offers a splendid opportunity to tie up with Humane Societies, the Society for the Prevention of Cruelty to Animals, etc., by means of a "Kindness to Animals Week." Hold a special showing a couple of weeks in advance of your playdate for the city officials, newspaper editors, teachers, etc. Tell them that you intend to dedicate the picture to the horse—most faithful and helpful of animals since the beginning of time. And get their cooperation in helping you put the "Week" over!

Book tie-ups not only on "Wild Horse Mesa" but all Zane Grey books. Same with circulating and public libraries.

Street Stunt—One or more fine looking horses led through the streets by one or more "cowboys." Blankets on them (the horses not the cowboys) reading: It's "plane" 2 B "scene" we are tamed, but see our wild relatives in Zane Grey's WILD HORSE MESA Rialto Theatre Now!

Lobby—It should carry out the western atmosphere of the story. A couple of men dressed as cowboys or Indians would add to the realistic effect.

Window tie-ups—With toy and department stores selling hobby horses, toy horses, etc. Card reading: "These are wild enough for the kiddies, but kids from 16 to 60 will enjoy the thrills of WILD HORSE MESA at the Rialto."

Street Stunt—If you can get a decidedly spirited, shying horse with a man who can lead and control him, blanket the horse: I'm a wild mare from WILD HORSE MESA If you want thrills, see the Zane Grey-Paramount Picture at the Rialto!

For a comedy stunt, use the worst old nag you can find, using same copy as above.

Tie-ups—With stores selling riding equipment. Card reading: "Your horse may not be as wild as those in WILD HORSE MESA, but you've got to be dressed properly just the same. Get your riding accessories here."

Street Stunt—The most amusing attention-getter would be to hire a horse costume, such as you've seen in musical shows, which is handled by two men. They can make the horse go through any number of funny antics. Have it blanketed. I've just arrived from WILD HORSE MESA

Locate men in your town who have had experiences wild horse hunting and get stories from them for the newspapers describing their adventures. You might even get one to give a five minute talk at each exhibition of the picture.

If possible, try to get the police authorities to rope off a whole street and plant a sign in the center reading: "This street reserved for the wild horses from WILD HORSE MESA." Similar signs should be planted on all empty lots.

**ILLUSTRATED**  
Above is the colored banner on "Wild Horse Mesa."

Size 3' x 10'  
Only \$2.00. See sample at your nearest exchange.

Adolph Zukor and Joe L. Lasky  
ZANE GREY'S  
**"WILD HORSE MESA"**  
with Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr.  
Screen play by Lucien Hubbard  
Directed by George B. Seitz  
A Paramount Picture



JACK HOLT AND BILLIE DOVE  
SCENE FROM ZANE GREY'S "WILD HORSE MESA"  
Three-column Production Model

## Advance Newspapers

"Wild Horse Mesa", Zane Grey  
Melo-Thriller, Due at Rialto

WILD Horse Mesa," a spectacular film version of Zane Grey's justly famous novel of the same name, opens next Sunday at the Rialto Theatre for a three days' run. This unique melodrama is Paramount's thundering answer to those blasé

## Film Facts in Tabloid

**Featured Players**  
Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr. make up the powerful quartet of featured players, who are in per-

Mr. Glennon's supervision twelve assistant cameramen, stationed at strategic positions, were required to "shoot" the spectacular stampede scenes.

Paramount

Paramount blooded and this "Wild Horse Mesa" at the Rialto





Anything in This  
Press Sheet May  
Be Reprinted



# "Wild Horse Mesa" Is Something New Melodramatic Western Productions

Adolph Zukor and  
L. L. Lasky Present  
ZANE GREY'S  
"WILD HORSE MESA"  
with Jack Holt, Noah Beery, Billie Dove, Douglas Fairbanks, Jr., Lucien Hubbard  
Screen play by George B. Seitz  
Directed by George B. Seitz  
A Paramount Picture

**C**OLORED in bold, commanding tones, they'll see it a mile off.  
  
You need this great piece of advertising for your campaign.

## Lively Plot Reinforced by Spirited Cast and Majestic Settings

**Tremendous Stampede of Thousands of Terror-Stricken  
Wild Horses Is Spectacular Climax in Thrill-  
Packed Picture**

**Z**ANE GREY'S genius for story-telling and Paramount's superlative skill in transferring his colorful tales of the old West in all their gripping realism to the screen, find dynamic expression in a new and unique melodramatic photoplay, "Wild Horse Mesa," directed by George B. Seitz from Mr. Grey's widely read novel of the same name.  
  
Here is a stirring story of the rugged West, staged against nature's own wilderness backgrounds, and filled with thrilling episodes of wild horse hunting and capturing, of horse thieves, perilous trails, faithful Indians, roaring romance and adventurous drama.  
  
The exciting action centers about Chane Weymer, a daring and fearless nomad of the plains, whose

desire to capture Panguitch, a magnificent wild stallion, prompts him to join a hunting expedition, headed by Lige Melberne.  
  
The plot sweeps along irresistibly, developing its powerful situations with compelling force and ever-increasing suspense until it reaches a crashing climax in the terrific stampede of several thousand fear-crazed wild horses—one of the most spectacular and awe-inspiring scenes ever flashed on the screen.  
  
Jack Holt has the picturesque role of the dare-devil hero; Noah Beery, as usual, is admirably effective as the two-gun outlaw; Billie Dove makes an appealing heroine; and Douglas Fairbanks, Jr., gives an excellent account of himself as Holt's younger brother.



JACK HOLT AND BILLIE DOVE IN A  
ZANE GREY'S "WILD HORSE MESA" A PARAMOUNT PICTURE  
Three-column Production Mat 3P

### Cast

Chane Weymer.....	Jack Holt
Bud McPherson.....	Noah Beery
Sue Melberne.....	Billie Dove
Chess Weymer.....	Douglas Fairbanks, Jr.
Bent Manerube.....	George Magrill
Lige Melberne.....	George Irving
Grandma Melberne.....	Edith Yorke
Toddy Nokin.....	Bernard Seigle
Sosie.....	Margaret Morris

### Synopsis

**L**IGE Melberne, owner of a general store in one of the remote valleys of Colorado, is persuaded by Bent Manerube, an admirer of his daughter, Sue, to finance and head an expedition to catch and sell wild horses.  
  
Manerube's idea is to build a big trap by fencing off a funnel-shaped canyon with barbed wire into which the horses are to be driven by stampeding them. Convinced that there is a fortune in the scheme, Melberne organizes a party to capture the horses and treat her, with the result that she eventually returns to the Indian camp in a dying condition.  
  
Chane, haggard with suffering and hunger, finally stumbles into the Melberne camp in the Wild Horse Valley. Sue nurses him back to health, and a romance develops between them. When Chane hears of Manerube's scheme and sees the vicious barbed wire fence that has been constructed, he warns Melberne that if the plan is carried out, it will result in half of the horses being killed when

## The Newspaper Stories

Paramount Film Version of New  
Zane Grey Story Coming Sunday

Paramount has picturized another of those red-blooded stories from the facile pen of Zane Grey, and this new and high-powered western melodrama, "Wild Horse Mesa," will make its local debut at the Rialto next Sunday.

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If possible, try to get the police authorities to rope off a whole street and plant a sign in the center reading: "This street reserved for the wild horses from WILD HORSE MESA." Similar signs should be planted on all empty lots.

Mesa." Size 3' x 10' Only \$2.00. See sample at your nearest exchange.

with Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr. Screen play by Lucien Hubbard Directed by George B. Seitz A Paramount Picture



JACK HOLT AND BILLIE DOVE IN SCENE FROM ZANE GREY'S "WILD HORSE MESA" Three-column Production Mat 3P

# Advance Newspape

## Film Facts in Tabloid

### Featured Players

Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr. make up the powerful quartet of featured players, who are in perfect harmony with their respective roles.

### Director

George B. Seitz, who has made an enviable record as a producer of actionful pictures. Melodrama is his forte and he proves it with this production.

### Author

Zane Grey and the far West are synonymous in the minds of millions of fiction readers. In "Wild Horse Mesa" he has peopled a practically unknown region of the American wilderness with a number of extraordinary characters and evolved a plot around the great herds of wild horses that is tense, gripping and unusual.

### Scenarist

Lucien Hubbard, whose graphic adaptation contributes in great measure to the realism of the photoplay.

### Type of Story

A stirring drama of the West in which an attempt is made to stampede several thousand wild horses into a vicious barbed wire corral at the risk of killing half of them, the remaining half to be sold to commission men as a means of quick wealth. A story of thundering thrills and tender romance.

### Cameraman

Bert Glennon. Some idea of what a tremendous job it was to photograph this picture may be gained from the fact that under

Mr. Glennon's supervision twelve assistant cameramen, stationed at strategic positions, were required to "shoot" the spectacular stampede scenes.

### Highlights

As is typical of all Zane Grey pictures, this one is made up of exciting, adventurous events, but with this difference: "Wild Horse Mesa" has several brand new thrills that audiences have never seen before.

The love theme is intensely dramatic. The hero's own brother is his rival and there is the further complication of a third suitor and also the unwelcome advances of an outlaw. On top of this, the Indian chief's attractive daughter is hopelessly infatuated with the hero.

One of the big punch scenes is the pursuit of Jack Holt by three horse thieves in which he is forced to plunge into a swiftly moving stream on horseback to escape. He fords the dangerous current at the risk of his life.

The fight between Holt and Magrill is one of the realistic high-spots in the production.

Another scene charged with excitement and suspense is that in which Toddy Nokin, Piute Indian chief, avenges his daughter and saves Billie Dove.

The crowning thrill is the headlong charge at terrific speed of thousands of wild horses down the sides of a canyon toward a barbed wire trap. Holt's breakneck ride in front of the frenzied tide of horses to swerve them away from the treacherous trap is enough to make any audience gasp.

"Wild Horse Mesa", Zane Grey Melo-Thriller, Due at Rialto

WILD Horse Mesa," a spectacular film version of Zane Grey's justly famous novel of the same name, opens next Sunday at the Rialto Theatre for a three days' run. This unique melodrama is Paramount's thundering answer to those blasé films fans who insist there is nothing new in western features.

For if capturing a magnificent wild stallion isn't new—if the spectacle of thousands of wild horses charging at terrific speed down the sides of a steep canyon toward a treacherous barbed wire trap is

startlingly thrilling and different—if a dramatic romance, in which the hero has for his rivals not only a desperate outlaw and a cunning horse thief but his own younger brother, isn't decidedly novel—then "Wild Horse Mesa" is not a radical departure in western productions.

On the other hand, if these dynamic scenes—and they are but a few of the many to be found in this thrill-packed picture—have never before been flashed on the screen then Paramount and Zane Grey deserve salvos of applause for producing a swift, exciting and picturesque photoplay, which has the added merit of being original.

George B. Seitz, who directed the picture, has done himself proud in the matter of cast. No better choice for the role of the hard-riding, up-standing, horse-wrangling hero could have been made than that of Jack Holt, nationally known for his horsemanship and one of the finest actors in film-dom. Noah Beery, Billie Dove and Douglas Fairbanks, Jr., are the other featured players.

The action of the story deals with the capturing and selling of wild horses on a wholesale scale, and the locale, Red Lake, Arizona, an exact duplicate of Wild Horse Mesa, a vast and almost unscalable table land in Utah, from which the novel and film get their titles, is a setting of the most primitive natural beauty, scarcely equalled in the West.

Paramount Zane Grey

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You need this  
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campaign.



JACK HOLT AND BILLIE DOVE IN A  
GREY'S "WILD HORSE MESA" A PARAMOUNT PICTURE  
Three-column Production Mat 3P

## The Newspaper Stories

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To the lively plot, full of adventurous action and compelling drama, staged against a rugged, majestic background—a duplicate of the Wild Horse Mesa—a gigantic and practically inaccessible wilderness—has been added a spirited cast

starring such sterling favorites as Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr.

Interwoven with the theme of the story, which is to do with the capturing, taming and selling of wild horses, is a virile romance that has a surprising twist, since it involves a half a dozen people whose love affairs are strangely crisscrossed.

"Wild Horse Mesa" was adapted by Lucien Hubbard and directed by George B. Seitz. Advance advices hail it as "the production of a thousand thrills," for from start to finish it is milestoned with gasp-provoking scenes and situations that are topped by a smashing climax in which several thousand terror-stricken wild horses are stampeded into a vicious barbed wire corral.

For years The Wild Horse Mesa has been known as the habitat of magnificent wild horses, and it is for the purpose of rounding them up on a wholesale scale in order to sell them to commission men, that an expedition, headed and financed by Lige Melberne, penetrates the primitive fastnesses of the wild horse country.

Chane Weymer, a lover of horses, who has determined to capture Panguitch, the leader of the wild horses, joins Melberne's outfit. From that point the action takes several surprising turns, and in the further development of the story, horse thieves, outlaws and Indians play a stirring part.

## Majestic Settings

### Tremendous Stampede of Thousands of Terror-Stricken Wild Horses Is Spectacular Climax in Thrill- Packed Picture

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desire to capture Panguitch, a magnificent wild stallion, prompts him to join a hunting expedition, headed by Lige Melberne.

The plot sweeps along irresistibly, developing its powerful situations with compelling force and ever-increasing suspense until it reaches a crashing climax in the terrific stampede of several thousand fear-crazed wild horses—one of the most spectacular and awe-inspiring scenes ever flashed on the screen.

Jack Holt has the picturesque role of the dare-devil hero; Noah Beery, as usual, is admirably effective as the two-gun outlaw; Billie Dove makes an appealing heroine; and Douglas Fairbanks, Jr., gives an excellent account of himself as Holt's younger brother.

## Cast

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Bud McPherson.....	Noah Beery
Sue Melberne.....	Billie Dove
Chess Weymer.....	Douglas Fairbanks, Jr.
Bent Manerube.....	George Magrill
Lige Melberne.....	George Irving
Grandma Melberne.....	Edith Yorke
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## Synopsis

LIGE Melberne, owner of a general store in one of the remote valleys of Colorado, is persuaded by Bent Manerube, an admirer of his daughter, Sue, to finance and head an expedition to catch and sell wild horses.

Manerube's idea is to build a big trap by fencing off a funnel-shaped canyon with barbed wire into which the horses are to be driven by stampeding them. Convinced that there is a fortune in the scheme, Melberne organizes an outfit, and, accompanied by his daughter and his clerk, Chess Weymer, starts out for Wild Horse Mesa, a vast and almost unscalable table land in Utah, the retreat of herds of wild horses.

Chane Weymer, Chess' older

treat her, with the result that she eventually returns to the Indian camp in a dying condition.

Chane, haggard with suffering and hunger, finally stumbles into the Melberne camp in the Wild Horse Valley. Sue nurses him back to health, and a romance develops between them. When Chane hears of Manerube's scheme and sees the vicious barbed wire fence that has been constructed, he warns Melberne that if the plan is carried out, it will result in half of the horses being killed when they are stampeded into the trap.

Convinced at last that the scheme is a barbarous one, Melberne refuses to go through with it. Manerube, after being severely thrashed by Chane, with whom he

brother, who is known as "the best wrangler in the wild horse country," has his heart set on capturing Panguitch, a magnificent stallion, leader of the wild horses. To realize his ambition, Chane enlists the help of his friend, Toddy Nokin, chief of the Piute Indians.

Chane and his Indian friends are camping one day, when they are approached by three suspicious looking men, McPherson, Slack and Horn, who ask to be grubstaked on the plea that they lost all their belongings while fording the river. On Chane's promise to help, the strangers remain in camp. But that night, after stealing Chane's weapons, they plot to kill him and steal his and the Indians' horses. But Chane has suspected their motives and when the coup is to be sprung, the Indians are well on their way and Chane has escaped in the opposite direction.

McPherson and his men follow in pursuit, but Chane manages to get away by making a spectacular plunge on horseback into a swiftly flowing stream. The horse thieves, however, capture Sosie, the Indian chief's daughter, and grossly mis-

and joins McPherson and his followers. While their men proceed with the stampede scheme, in which a mighty tide of horse flesh is rounded up and driven toward the trap, McPherson, Slack, Horn and Manerube return to camp and overpower Chane and Melberne.

Manerube is shot by McPherson, when he objects to the latter's attentions to Sue, but the three horse thieves are in turn killed by Toddy Nokin, the Indian chief, who thus avenges his daughter.

As the thousands of wild horses come milling into view, Chane leaps on his horse and rides like mad to swerve the stampede and save the thundering tide of horses from rushing headlong into the barbed wire. His daring feat succeeds, and incidentally, he captures Panguitch. But Sue, moved to pity by the animal that was meant to know no master, pleads with Chane for the horse's freedom. Chane, sympathizing with the kingly stallion, turns Panguitch loose.

And the picture closes as Sue and Chane embrace, and Panguitch is seen leading his herd up the cliffs in the setting sun.





# ADVERTISING—to tell them



**F**URIOUS fist fights, reckless riding, and a stupendous horse-stampede climax—story for story, punch for punch, thrill for thrill, there isn't a better Western on the screen.

Filmed in the Arizona wild horse country—a new and fascinating background.

Comedy

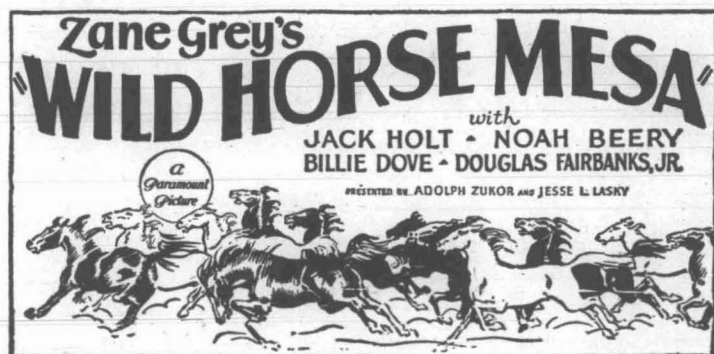
News

Musical

Features

Directed by Lucien Hubbard—Screen play by George B. Seitz

Two-column Supplementary Press Ad 2ASX



Two-column Supplementary Press Ad 2AS



ADOLPH ZUKOR  
JESSE L. LASKY  
PRESENT

ZANE GREY'S  
**"WILD HORSE MESA"**

WITH  
JACK HOLT  
NOAH BEERY  
BILLIE DOVE  
DOUGLAS FAIRBANKS, JR.

A Paramount Picture



**Z**ANE GREY - Paramounts are indisputably the class of all Westerns. And "Wild Horse Mesa" is indisputably the class of all Zane Grey-Paramounts.

One-column Press Ad 1A

## CATCHY AD CATCHLINES

Where horses know no master, and hearts know the thrill of love—"Wild Horse Mesa."

Horse sense: See "Wild Horse Mesa"!

Wild horses couldn't drag you away from it!

A thousand-horse power story of a thousand smashing scenes.

The story of two brothers fighting for the same girl, and how the capture of a magnificent wild horse settled their rivalry.

Out in the wild horse country, with romance running wild.



BILLIE DOVE  
IN THE PARAMOUNT PICTURE  
"WILD HORSE MESA"

Production Mat 1PA

## RIALTO



ZANE GREY'S  
**"WILD HORSE MESA"**

ZANE GREY'S latest romance-filmed by Paramount on the same stupendous scale as "The Thundering Herd."

WITH  
JACK HOLT  
NOAH BEERY  
BILLIE DOVE  
DOUGLAS FAIRBANKS, JR.  
A Paramount Picture

One-column Press Ad 1AX

Trailers Built

ZANE GREY'S  
**"Wild Horse Mesa"**

With  
JACK HOLT  
NOAH BEERY  
BILLIE DOVE





to tell them so you **SELL** them



# ZANE GREY'S "Wild Horse Mesa"

PRESENTED BY  
ADOLPH ZUKOR  
JESSE L. LASKY

*a*  
Paramount  
Picture

**S**WIFTER and swifter they raced across the wilderness — a pack of fleet-footed wild horses—the "death trap" ahead—and hard-riding outlaws sweeping them on. Then the stampede!—and a human life in jeopardy to save them.

Just a sample of the dramatic thunder rumbling all through "Wild Horse Mesa."

WITH  
**JACK HOLT  
NOAH BEERY  
BILLIE DOVE  
DOUGLAS FAIRBANKS, JR.**



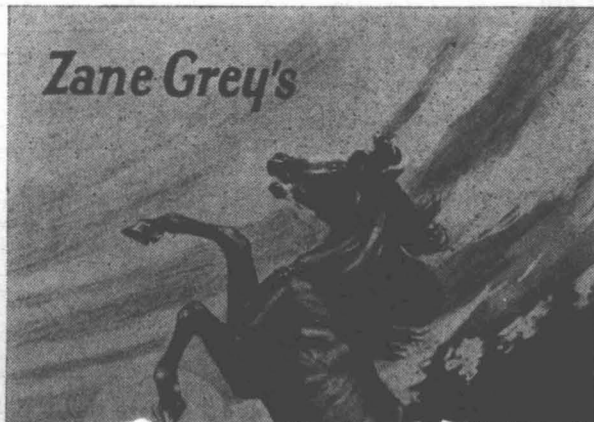
Four-column Newspaper Advertisement 4A

RIALTO

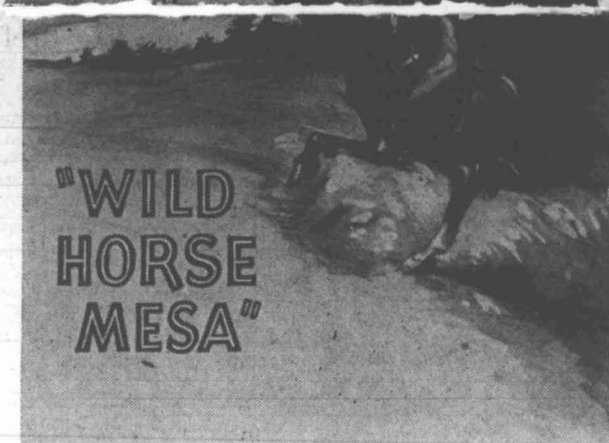
## Classy Herald

The cut on the right shows the cover of the 4-page colored herald on "Wild Horse Mesa."

Zane Grey's



"WILD  
HORSE  
MESA"



ZANE GREY'S  
"WILD HORSE MESA"

ZANE GREY'S latest romance-thriller filmed by Paramount on the same stupendous scale as "The Thundering Herd."

JACK HOLT with NOAH BEERY  
BILLIE DOVE - DOUGLAS FAIRBANKS, JR.  
A Paramount Picture

contains punch scenes from the picture and good sales talk.

Back page blank for theatre imprint, etc.

Only \$3.00 per 1,000.

Samples at your exchange.

BE SURE TO GIVE  
NUMBERS IN ORDER-  
ING CUTS AND MATS.  
SEE PRICE LIST ON  
THE POSTER PAGE.

*Ropin' the Thrills!*



One-column Press Ad 1AX

Trailers Build Business!



**Zane Grey's**  
**"WILD HORSE MESA"**  
 with  
**JACK HOLT - NOAH BEERY**  
**BILLIE DOVE - DOUGLAS FAIRBANKS, JR.**  
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY



A Paramount Picture

Two-column Supplementary Press Ad 2AS



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Production Mat 1PA

## RIALTO



**ZANE GREY'S**

## "WILD HORSE MESA"

**Z**ANE GREY'S latest romance-thriller filmed by Paramount on the same stupendous scale as "The Thundering Herd."

with  
**JACK HOLT - NOAH BEERY**  
**BILLIE DOVE - DOUGLAS FAIRBANKS, JR.**  
A Paramount Picture

One-column Press Ad 1AX

## Trailers Built

You can get an excellent Ser Mesa."

This is 75 feet long and costs after release date. Refund of \$1.5 After first 4 months cost is \$2.5 of shipment.

Order a National List, Page of branch

## ZANE GREY'S "Wild Horse Mesa"

With  
**JACK HOLT**  
**NOAH BEERY**  
**BILLIE DOVE**  
**DOUGLAS FAIRBANKS, JR.**  
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

**TRAPPED!** Trying to save a pair of stampeding wild horses from certain death. Their fate hung on seconds—and in a split second, horse and rider were plunging through space! Seven roaring reels—and not one punchless scene.



A  
**Paramount**  
**Picture**



Screen play by Lucien Hubbard—Directed by George B. Seitz—Photographed by Bert Glennon.

Three-column Newspaper Advertisement 3A



**ZANE GREY'S** **JACK HOLT AND**  
**"WILD HORSE MESA"**  
 Two-column Press Ad



ling all through "Wild Horse Mesa."

WITH  
**JACK HOLT**  
**NOAH BEERY**  
**BILLIE DOVE**  
**DOUGLAS FAIRBANKS JR.**

Four-column Newspaper Advertisement 4A

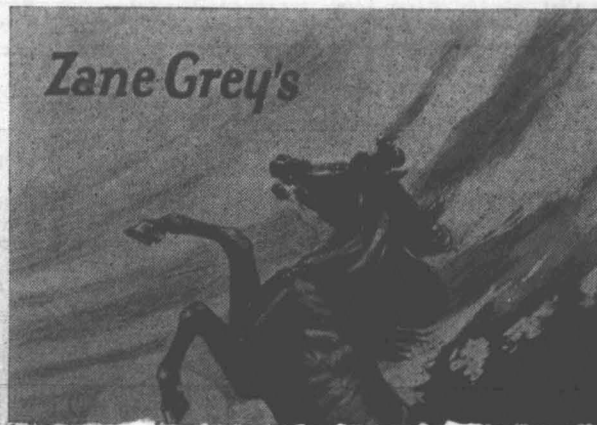
RIALTO



## Classy Herald

The cut on the right shows the cover of the 4-page colored herald on "Wild Horse Mesa."

Zane Grey's



ZANE GREY'S  
**"WILD HORSE MESA"**

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**JACK HOLT** - **NOAH BEERY**  
**BILLIE DOVE** - **DOUGLAS FAIRBANKS JR.**  
A Paramount Picture

contains punch scenes from the picture and good sales talk.

Back page blank for theatre imprint, etc.

Only \$3.00 per 1,000.

Samples at your exchange.

**"WILD HORSE MESA"**

One-column Press Ad 1AX

## Trailers Build Business!

You can get an excellent Service Trailer on "Wild Horse Mesa."

This is 75 feet long and costs \$5 during the first 4 months after release date. Refund of \$1.50 if returned within two weeks. After first 4 months cost is \$2.50. Refund of \$1.00 if returned within 2 months of shipment.

Order from National Screen Service, Inc. See Price List, Page 1 of branch offices.

Halftones are all 55-screen



JACK HOLT AND BILLIE DOVE IN  
ZANE GREY'S "WILD HORSE MESA" A PARAMOUNT PICTURE  
Two-column Production Mat 2P

## Ropin' the Thrills!



ZANE GREY'S  
**"Wild Horse Mesa"**

Two-column Press Advertisement 2A





# PUBLICITY—to help you

## The Real Indian and The Screen Variety

Featured Player in New Zane Grey Film  
Discovers Many New Things About  
the Noble Red Man

By Jack Holt

MORE than a month spent on location in Arizona, during the filming of Zane Grey's "Wild Horse Mesa," convinced me that the real Indian has been vastly misunderstood. I venture to suggest that lying in a motion picture camp next to a Navajo Indian reservation, with hundreds of the tribe taking active part in the photoplay, provides an excellent opportunity to learn something about the red man in his native habitat and likewise of his manner of living.

My greatest disillusionment came when I learned that the language spoken by these Indians is not the sign language but rather a spoken language of their own. Practically every member of our company, including Noah Beery, Billie Dove, Douglas Fairbanks, Jr., and director George B. Seitz, had mastered some of the sign language before going on location, but we might just as well have saved the time and effort.

Our first feeble attempts to converse via signs was not only a failure but also regarded by the red men as an insult. When we stopped making weird motions with our hands and arms we got along better, and before the month was over we began to learn Navajo talk and they picked up quite a bit of English.

In our camp was a doctor furnished by Paramount for the benefit of the players and when the Indians learned that we had a "medicine man" they came from miles around to be treated for real and imaginary ailments. But no matter what their trouble was, they would under no circumstances permit the doctor to use a knife, although they appeared to enjoy the application of salve and bandages.

And I might say in passing that no "Hollywood vamp" has the Indian sign on the Navajo squaws when it comes to flashing white teeth. Perhaps those who aspire to pearly teeth and spend their hard-earned money with the dental fraternity might discover the secret of those wonderfully white teeth the Navajo women possess.

The Indians have an original method of shaving. The brave, who wishes to remove the hair from his face, simply takes a piece of bent tin, firmly grasps an individual hair, and out it comes. My guess is that they shave often but wash their faces seldom.

The Navajo girls do the courting and also after marriage have divorce privileges. If a husband doesn't behave in a manner to suit his wife she throws him right out of the house and his personal belongings after him.

They have no bungalow courts or apartment houses but live in mud huts which they call "Hogans". When a good Indian dies, they simply seal up the doors and leave him there. That's just about as economical and safe a burial as any I know.

During our first week in camp, we set up a radio and invited the Indian braves to listen in. When those Navajos heard human voices coming out of the little loud speaker, they took it on the run in a body and the next day we had the utmost difficulty in rounding them up for some of the scenes.

The players became very good friends. The red pictures and I believe that "Wild Horse Mesa" will prove conclusively that as horsemen these same Indians are wonderful riders.

## Cameramen Defy Death Filming Zane Grey's "Wild Horse Mesa"

Hail the movie cameramen! Unhonored, unsung heroes of filmdom!

The average picture-goer, who sits midst ease and comfort in a well-ventilated, luxuriously-appointed theatre and watches the silent shadows flit across the silver sheet, little dreams of the dangers and hardships that fall to the lot of "the men who turn the crank". Yet, quite often, the cinema photographers experience greater thrills and have more narrow escapes than were ever flashed upon the screen.

"Wild Horse Mesa" is a case in point. This spectacular Zane Grey melodrama, which opens next Sunday at the Rialto, was filmed almost entirely in the rugged Red Lake section of the Arizona desert. When you see this production you will be amazed at the staggering climax, which shows a tremendous stampede of 5,000 wild horses, charging at breakneck speed towards a treacherous barbed wire trap, but you will hardly realize the difficulties and hazards connected with the photographing of such a breath-taking scene.

Twelve cameramen were required to film the stampede. Bert Glennon, chief cameraman, stationed his assistants in shallow natural gullies which gave some protection and yet were within exact range of the charging steeds. Glennon himself took the most dangerous and exposed position. He located his camera in a small ravine "shooting" upwards with the entire herd racing high over his head. At times the thundering horses swerved within three feet of his camera, and Glennon was momentarily afraid that some jostling or confusion among the spirited steeds would force one of them off

## Like Father, Like Son!

Douglas Fairbanks, Jr. proves in "Wild Horse Mesa," the new Paramount western melodrama, that he is a chip of the old block!

In this picturization of Zane Grey's widely read novel of the same name, young Fairbanks is given an opportunity to rival his famous dad's athletic ability. He portrays the very important role of "Chess Weymer"—a part that calls for genuine acting and some horsemanship feats for which he trained long and faithfully.

Jack Holt, Billie Dove and Noah Beery share featured honors with Fairbanks in the production. The story has to do with the capturing of wild horses, and is a swift succession of pulsating thrills, capped by a stupendous climax, in which several thousand wild steeds are stamped into a vicious barbed wire trap.

The picture opens at the Rialto next Sunday.

## Film Player's Ingenuity Solves Location Problem

There is always a man for every emergency whether it be to stop a runaway horse or to save a republic from disaster.

George Irving, veteran character portrayal of stage and screen, proved to be "the man of destiny" during the filming of "Wild Horse Mesa," Paramount's film version of Zane Grey's vivid story of the same name.

For the photographing of the wild horse stampede and other thundering thrills in the picture, a camp was constructed at Red Lake, Arizona, 160 miles from civilization.

Between the location on the mesa, where the wild horses were herded, and the camp was a distance of twelve miles, making direct communication extremely difficult.

Irving devised a heliograph system and by means of the mirror flashes all messages were sent—an innovation which tickled the heart of director George B. Seitz.

"Wild Horse Mesa" has for its theme the wholesale roundup of thousands of wild horses by driving them through a funnel-shaped trap into the narrow end against a barbed wire fence. How the courage and fearlessness of one man prevents a gang of horse thieves and outlaws from carrying this barbarous scheme through is thrillingly depicted.

Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr. handle the principal roles.

## Reel Fight in Zane Grey "Meller" Acme of Realism

One fist fight that called for no rehearsing because both actors agreed to "let it go," has just been put on the screen.

During the filming of "Wild Horse Mesa," in which Jack Holt plays the leading role and George Magrill, one of the "heavy" parts, director George B. Seitz was confronted with the necessity of staging a desperate battle between these two players that called for a real knock-down and drag-out affair. It is pretty generally agreed that the most difficult piece of direction is to put on a screen scrap that will have all the semblance of the real thing.

But in this particular instance the director had nothing to worry about. Both players readily agreed not to hold their punches and to waive all defensive rules. Holt is a skilled boxer and loves to "mix it"; Magrill, during the World War, won the light heavyweight championship of the fleet.

When the time came for the fight, Magrill told Holt to put everything he had into his swings and depend upon him to block the blows in his own way. This idea was made to order for Holt who did let them go with a vengeance and was still going strong long after director Seitz had ordered "cut."

The net result is one of the most

## Jack Holt's Own Rivals Screen

Life Story of Popular Paramount Actor, D  
He Plays in—Full of Thrill  
Suspense and

JACK HOLT, one of filmdom's greatest favorites, Rialto screen this week in Zane Grey's latest favorite, "Wild Horse Mesa," has had a life as he has experienced before the camera.



JACK HOLT IN ZANE GREY'S  
"WILD HORSE MESA"  
A PARAMOUNT PICTURE

## Production Mat 1PB

way aboard the ship, Holt arrived in the United States. A friend had written asking him to go to work on a cattle ranch. Holt got a grub stake, and arrived to find set out seven thousand fruit trees, which he then started for the cattle country. He was a ranger, participating in several big ranch interest in a cattle ranch. In time he met, and one day found himself in San Francisco himself and starvation.

Holt met a friend who got him a job in a picture company. His first assignment was to go to a river. He made the jump, and as a result he was in a river. But when he came out, he found himself in a river.

At that point his real adventures began. The popular Paramount actor, who has risked his life in the interest of "Wild Horse Mesa," greatest thrill during the filming of "Wild Horse Mesa" was adapted by, which has Grey novel of the same name. The story, was directed by of wild horses on a wholesale scale. Besides Holt, the cast includes Noah Beery, Jr. as the featured players.

"Wild Horse Mesa" was adapted by, which has Grey novel of the same name. The story, was directed by of wild horses on a wholesale scale. Besides Holt, the cast includes Noah Beery, Jr. as the featured players.

## Newspaper Review

(Review No. 1)

AN involuntary chorus of "ohs" and "ahs" and "oohs" punctuated the Rialto atmosphere last night during the initial unfolding of "Wild Horse Mesa," Paramount's celluloid version of Zane Grey's latest novel.

That this spontaneous tribute to the merits of the photoplay was well deserved, is attested to by the fact that all over the country, wherever this spectacular production has been shown, it has been hailed as a melodramatic thriller of the first water.

Zane Grey is without a peer when it comes to devising dynamic plots that vibrate with red-blooded action, unique thrills and appealing romance, and in "Wild Horse Mesa," he is at his supreme best.

The story, which Lucien Hubbard adapted to the screen, depicts in gripping manner the barbarous scheme of a gang of horse thieves and outlaws to capture several thousand wild horses by stampeding them into a barbed wire trap. Under the shrewd and intelligent direction of George B. Seitz, this theme is developed and embroidered with an assortment of such tremendous climaxes as to chill the blood of the most hardened picture-goer. The final thundering



# Up you round up your patrons



## Holt's Own Career ivals Screen Exploits

Popular Paramount Film Actor Like Pictures  
Plays in—Full of Action, Drama,  
Suspense and Thrill

one of filmdom's greatest favorites, who is on the  
en this week in Zane Grey's latest Paramount wes-  
rse Mesa," has had as many adventures in real  
perienced before the camera.

Born in Virginia, educated at the  
famous Virginia Military Academy  
and later at college, where he be-  
came a civil engineer, he felt the  
itch of the pioneer spirit after his  
graduation and with a chum went to  
Oregon. The future film star wanted  
to push on to Alaska. His compan-  
ion favored settling down in Oregon.  
So Holt decided the question by a  
flip of a coin, a habit which he has  
his day for making momen-  
tions. The coin favored

and for six years he tramped  
and frozen trails of "the  
ment shop," as the great North-  
st is sometimes called.

During the brief summer months  
followed his profession of survey-  
mining claims. In the winter he  
tacked mail for the government,  
frighted for the road commission,  
and did similar odds and ends of  
work.

He staked out and worked several  
claims for himself, but the god of  
luck was not with him. Finally, he  
decided to "go outside" as returning  
to the United States is called, and  
then on to Mexico. Just to make  
sure his decision was the right one,  
he flipped a coin—and it told him to  
go back to Seattle. After an adven-  
turous voyage in which he aided a  
"rookie" companion in smuggling his  
the States.

ship, Holt arrived in  
written asking him to  
take, and arrived to find  
ousand fruit trees, which  
the cattle country. He  
rode the range as a cowboy and  
oating in several big  
le ranch. In time he  
found himself in San

vation.  
riend who got him a job  
His first assignment was  
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n he came out, he found  
his real adventures be-  
Paramount actor, who  
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ring the filming of "Wild  
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wild horses are thunder-  
lives of all in their path.  
Mesa" was adapted by  
e same name. The story  
e cast includes Noah Beery,  
feature players.

## Newspaper Reviews

No. 1)

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(Review No. 2)

WILD HORSE MESA," Para-  
mount's stirring picturization  
of Zane Grey's spirited story of the  
same name, opened at the Rialto last  
night, and a first night audience  
greeted it with cheers and hisses.  
The cheers were for Jack Holt, whose  
heroism and daredevilry finally win  
out against tremendous odds, while  
he hisses went to Noah Beery who  
plays the role of outlaw with all the  
villainous polish and dash that has  
made him one of the screen's most  
popular "bad men."

This latest contender for photoplay  
honors has all the old Zane Grey  
fills and many that are brand new.  
In fact, it is quite the last word in  
fast-action, melodramatic westerns!

The plot centers about the pursuit  
and capture of several thousand wild  
horses, and develops an abundance of  
surprising situations and many un-  
expected and startling climaxes. The  
mightiest scene of all is the stampede  
of 5,000 wild stallions—a scene, the  
like of which the silver sheet has  
never seen.

George B. Seitz, who produced the  
picture from Lucien Hubbard's adap-  
tation, deserves an especial pat on  
the back for the manner in which  
he has handled the story. He has

### What's in a Name?

All dressed up in a bathing  
suit and no place to swim!

That's what happened to Jack  
Holt, Noah Beery, Billie Dove  
and Douglas Fairbanks, Jr.,  
featured members of the "Wild  
Horse Mesa" company when  
they arrived on location at Red  
Lake, Arizona.

Prior to leaving Hollywood,  
some one advanced the tip that  
the heat of the Arizona desert  
would be overcome, in part at  
least, by a daily dip in Red  
Lake.

But when the hopeful play-  
ers, headed by director George  
B. Seitz, arrived, they soon  
found out that Red Lake was  
as free from water as a billiard  
ball is devoid of hair. Red  
Lake was just a bed of dry, hot  
sand!

Moral: When Shakespeare queried  
rhetorically a few hundred years  
ago, "What's in a name?", he said  
a mouthful!

### Film Folk Fooled When "Hogan" Proves to Be—?

"Has anybody here seen Hogan?"  
That was the question Jack Holt,  
Billie Dove, Noah Beery and Douglas  
Fairbanks, Jr. asked each other and  
every one else soon after their ar-  
rival in the wild horse country at  
Red Lake, Arizona, where they had  
gone to make the new Paramount  
western, "Wild Horse Mesa," adap-  
ted from the Zane Grey novel of the  
same name.

Close by the camp had been estab-  
lished the Navajo Indian reservation  
and practically every member of the  
tribe was used in filming the picture.  
Being in a strange country, it was  
but natural for the players to ask  
questions of the Indians, and in al-  
most every instance the only intelli-  
gible reply they got was "Hogan."

Jack Holt finally solved the mys-  
tery. The name "Hogan" is given  
to the mud huts in which the red  
men live, and has nothing to do with  
the famed Hogan of song and story.  
Incidentally, the noted Paramount  
actor discovered that when a Navajo  
Indian dies, his relations just leave  
him in the "Hogan," seal up the  
door, and trust that he will rest in  
peace.

"Wild Horse Mesa" is a stirring  
action-romance-drama, in which an  
attempt is made to round up several  
thousand wild horses by driving them  
into a treacherous barbed wire trap.  
The stampede of the wild steeds is  
the climactic high spot in the produc-  
tion. George B. Seitz directed the  
picture.

### Indians Far From Stolid Avers Paramount Director

Nobody can tell George B. Seitz,  
Paramount director, that Navajo In-  
dians are stolid and quiet.

The popular impression, that the  
red man is of an unemotional, phleg-  
matic disposition, given only to gut-  
tural sounds when he wishes to speak  
and maintaining a poker face during  
all his waking moments, is all wrong,  
according to Seitz.

He desires to affirm, swear and  
take oath that never in all his ex-  
perience as a megaphone wielder did  
he see more excitement than was fur-  
nished by 350 Navajo Indians during  
the filming of "Wild Horse Mesa,"  
the new Zane Grey melodrama, in  
which Jack Holt, Noah Beery, Billie  
Dove and Douglas Fairbanks, Jr. are  
the featured players.

The red men were secured from  
the Navajo reservation through the  
courtesy of ten Indian post traders.  
Each trader volunteered to obtain  
the services of thirty-five Indians who  
would agree to become motion pic-  
ture actors for a certain number of  
days at a certain amount per day.  
The traders did their work well, so  
that on the appointed day the In-  
dians appeared before Seitz ready for  
work.

Just about fifteen minutes later,  
uproar and confusion prevailed  
among the red men where peace and  
quiet had reigned before. The scene  
resembled an Indian war dance. It

## Stampede Climax in Zane Grey Thriller

Players and Cameramen Risk Lives Film-  
ing Mad Rush of 5,000 Wild Horses  
for "Wild Horse Mesa"

FILM fans, you who rave about the sensational pic-  
tures you have seen, you who have witnessed the  
screen's mightiest thrills, you who have enjoyed the dy-  
namic action of epic westerns,—see "Wild Horse Mesa"  
at the Rialto and you'll have something to brag about!

For stupendous action, for spectacular thrills and for  
the most gasp-provoking climax ever flashed on the sil-  
ver sheet, this Paramount melodrama, which George B.  
Seitz produced from Lucien Hubbard's adaptation of  
Zane Grey's gripping novel, has them all beat!

Imagine a tremendous herd of five thousand terror-  
stricken wild horses charging at top speed across a vast  
stretch of tableland, headed straight for a treacherous  
barbed wire corral! This stampede—the final, smashing  
highspot in the photoplay—is pictured in all its terrify-  
ing realism, and was filmed at great personal risk to  
cameramen and players, many of whom narrowly es-  
caped death from the thundering hoofs of the wild  
steeds.

And this scene comes as a fitting and high-powered  
finale to a series of tense, dramatic events which have  
their beginning when Jack Holt, hero of the picture,  
comes into open and bitter conflict with a gang of out-  
laws and horse thieves, captained by Noah Beery. Billie  
Dove is the lovely heroine and Douglas Fairbanks, Jr.,  
portrays the fourth featured role, that of Holt's dare-  
devil younger brother.

Just to prove that the story does depart from the  
regulation western plot formula, it is only necessary to  
point out that although several hundred Indians play  
a stirring part in the film, they are on Holt's side and  
prove of invaluable assistance at a very crucial moment.

The rugged and magnificent wilderness backgrounds  
are not the least of the photoplay's worth-while features.  
All of the exteriors were photographed at Red Lake,  
Arizona, where was found an almost unbelievable dupli-  
cate of The Wild Horse Mesa—the actual locale of the  
story—with thousands of wild horses inhabiting the  
place.

"Wild Horse Mesa" represents the ultimate in melo-  
drama. It is entertainment plus!

### Superstitious Belief Solves Red Men's Mother-in-Law Problem

Never look your son-in-law in the face or you will  
be stricken blind!

That's the Navajo Indian belief which serves to keep  
a modicum of peace in the family, and solves the red  
man's mother-in-law problem. This superstitious In-  
dian conviction—which might profitably be adopted by  
the pale-face white races—was learned when the Para-  
mount company engaged in filming Zane Grey's virile  
western melodrama, "Wild Horse Mesa", was on loca-  
tion at Red Lake, Arizona, close by the Navajo Indian  
reservation at that point.

One of the important episodes in the production  
called for three hundred Indians, and director George  
B. Seitz was about ready to "shoot" when he dis-  
covered an Indian squaw in the foreground who per-  
sisted in keeping her face covered.

As it was a scene requiring interest if not ap-

on the part of all within range of the camera, Seitz  
sent word to the squaw to take the cloth from her face.  
This she refused to do, and an interpreter was sent for.

He reported that the woman's son-in-law was in direct  
line of her vision and she feared to look at him, be-  
lieving she would be struck blind if she did. The in-  
terpreter further convinced the director that it was a  
time-honored belief, and a change of vision was given  
her.

"Wild Horse Mesa" revolves around the attempt of  
a gang of horse thieves to capture several thousand wild  
horses by stampeding them into a treacherous barbed  
wire trap. Whirlwind action is the thrilling keynote of  
the photoplay, which winds up with one of the most  
awe-inspiring climaxes ever flashed on the screen—the  
mad stampede of thousands of wild steeds.

Jack Holt, Noah Beery, Billie Dove and Douglas  
Fairbanks, Jr., are featured at the head of a powerful  
cast including hundreds of players, each a distinct  
type for comedy relief or picturesque atmosphere.

### Zane Grey Film Recalls Brutal Methods of Wild Horse Hunting

The announcement, that the Rialto Theatre will show  
"Wild Horse Mesa," Paramount's spectacular picturiza-  
tion of Zane Grey's melodramatic novel of the same  
name, is of especial interest at this time, in view of the  
agitation that has arisen in many western states for the  
legal destruction of the thousands of wild horses that  
are roaming the great open spaces.

Mr. Grey, in his story, protests the cruelty and reck-  
lessness which was practiced in the olden days by wild  
horse hunters. And the picture graphically and thrill-  
ingly depicts the barbarous attempt of a gang of horse  
thieves and outlaws to round up several thousand un-  
tamed steeds by stampeding them into a vicious barbed  
wire trap.

But while severely condemning such brutal methods,



However, aspirants for fame via the "Nurmi" route will find this information of doubtful value, as traffic conditions in most cities preclude the possibility of emulating the example of the red man!

...onal advertising  
...manufacturers read  
...nd the result is th  
...articular about the  
...ey are offered. Th  
...or a cigaret even i  
...s long as it's a c



**Mat 1PB**

spaper

## No. 1)

## Learn Why Are "Nurmis"

to why the Indian was satisfactorily Holt, Noah Beery, Douglas Fairbanks, more than a month at Santa Ana, filming Zane Grey's "The Fighting Mesa," under the direction of B. Seitz. The camp was close by a reservation and it was staged, they say, out of such expense. Holt, young Fairbanks, and Magrill, the Indian agent, pointed out the red men's professional foot racing. "The Indian has developed a forced training," he said. "In other words, Indian boys and the Indian have served to develop endurance characterized man." "They want for fame via the screen will find this invaluable, as the most cities preclude the emulation of the Indian!"

Reviews

(Review No. 2)

## Cigaretts Key to Red Man's Heart Says Holt

"Say it with cigarets" is Jack Holt's advice to all those who yearn to make friends with the little understood Indian.

After a month's stay at Red Lake Arizona, for the filming of the new Zane Grey film, "Wild Horse Mesa," during which time he had ample opportunity to familiarize himself with the likes and dislikes of the red men, since the motion picture camp was close by the Navajo Indian reservation, the noted Paramount actor returned with the positive statement that a package of most any kind of cigarets is the key to the red man's heart.

"A cigaret will awaken any Indian but a dead one," said Holt with a laugh. "And once you haul out a pack of smokes and let an Indian take one, you are his friend for life."

Incidentally, Holt pointed out that none of the mediums that carry the national advertising of the cigaret manufacturers reach the red men, and the result is the Indians are not particular about the brand of cigarets they are offered. They'd walk a mile for a cigaret even if it isn't toasted! As long as it's a smoke, it satisfies!

## Indians Far From Stolid Avers Paramount Director

The director tried to straighten the matter out through an interpreter, but the Navajos came at him with conversation too quick and fast. Things looked hopeless, but at that point Harvey K. Meyer, Indian agent, providentially appeared and succeeded in pacifying the red men on the promise that they would all get equal compensation.

"Wild Horse Mesa" centers about the attempt to capture several thousand wild horses. The intensely dramatic events lead up to a stupendous stampede in which the wild steeds are driven into a vicious barbed wire trap.

## "Jumping Jack" Holt Makes Perilous Leap

"Some day I am going to make a jump and come out whole!" That is the announced ambition of Jack Holt, who is one of the featured players in Zane Grey's "Wild Horse Mesa," which was recently produced for Paramount by George B. Seitz.

For one of the dramatic episodes in the production, the popular actor jumped his horse off a 50 foot cliff. The horse was not hurt, but Holt was laid up for three days.

At that he figures that his hospital time is improving, for his debut in the films was by a similar jump off a cliff which resulted in two cracked ribs and necessitated a month's stay in the hospital. Since then, he has made many dangerous leaps, but never without sustaining some minor injury.

## Superstitious Belief Solves Red Men's Mother-in-Law Problem

As it was a scene requiring interest if not action on the part of all within range of the camera, Sehn sent word to the squaw to take the cloth from her face. This she refused to do, and an interpreter was sent for.

## Zane Grey Film Recalls Brutal Methods of Wild Horse Hunting

Mr. Grey, in his story, protests the cruelty and recklessness which was practiced in the olden days by wild horse hunters. And the picture graphically and thrillingly depicts the barbarous attempt of a gang of horse thieves and outlaws to round up several thousand untamed steeds by stampeding them into a vicious barbed wire trap.

But while severely condemning such brutal methods the folks in many of our far western states today point out that the wild horses have become such a menace to property that there is immediate need of rounding them up in some humane way and either taming them or executing them.

islature, sealing the death warrant of some 400,000 of its fierce free horses, throws into sharp relief the fact that civilization has no use for wild horses. These roaming, untamed stallions have been destroying crops worth hundreds of thousands of dollars, breaking down fences, devastating farms and mischievously enticing their domesticated brothers of the plow and saddle to steal away with them to share their gypsy-like wanderings. Therefore, they are to be captured, and all not legally claimed by some owner are to be duly executed.

This wild horse problem isn't new. It began back in 1541 when the romantic Spaniards made their conquest of what is now New Mexico. They, of course, brought their horses with them. And surprising though it may be, the western cow-pony, notwithstanding his square-looking neck and head, is the direct lineal descendant of the Arabian steeds first brought into old Mexico by Cortez and his adventurous followers.

These horses whose beautiful and fleet forbears were roaming at will centuries ago in the grassy uplands and deserts of the Near East and North Africa, take naturally to the life of the open country. On the plains and prairies they develop the speed of the antelope while in the mountains they display the agility and sure-footedness of goats.

But the problem of catching them has always been a tough one. Unlike the buffalo, the wild horses did not travel in great herds, but went about in small droves, so that it was impossible to round them up on a wholesale scale. Those caught were just as hard to break. Indeed, we get the word "bronco" from the Spanish meaning "unbreakable."

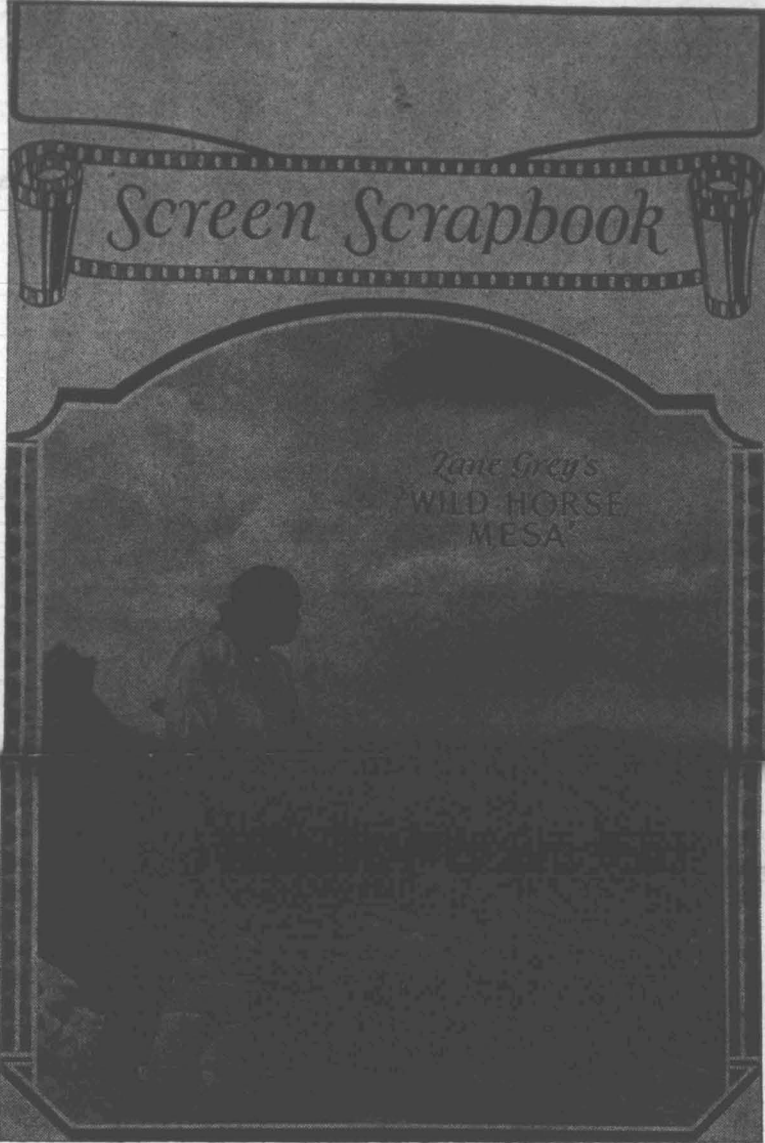
However, now that they have proved such a serious nuisance that civilization has declared war on them some effective method for gathering them in will undoubtedly be found.

In connection with Zane Grey's production, it may be of interest to mention that "Wild Horse Mesa" was filmed entirely in the wild horse country of Arizona. George B. Seitz produced it from Lucien Hubbard's adaptation and Jack Holt, Noah Beery, Billie Dove and Douglas Fairbanks, Jr., are the featured players.



# Four-Page Roto Magazine

# It's Colored INSERT CARD



To the left is illustrated the cover of the four-page Roto Magazine on this production. Actual size is 11 x 17 inches.

If you haven't yet used Paramount Roto Magazines, here's the place to start. Ask your local Ad Sales Manager to tell you about their wonderful exploitation possibilities, and to explain how you can get your local merchants to buy space on the back page to reimburse you for your investment. Thousands of exhibitors are already doing this.

You get them at actual cost — \$7.50 per 1,000.



## WINDOW CARD

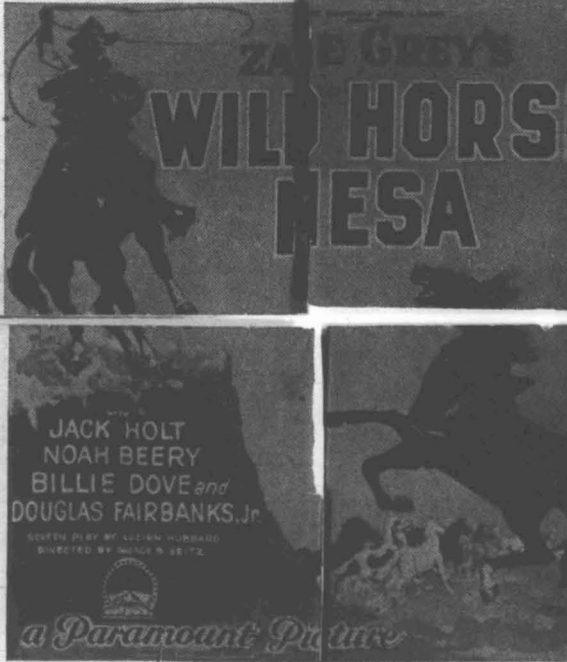
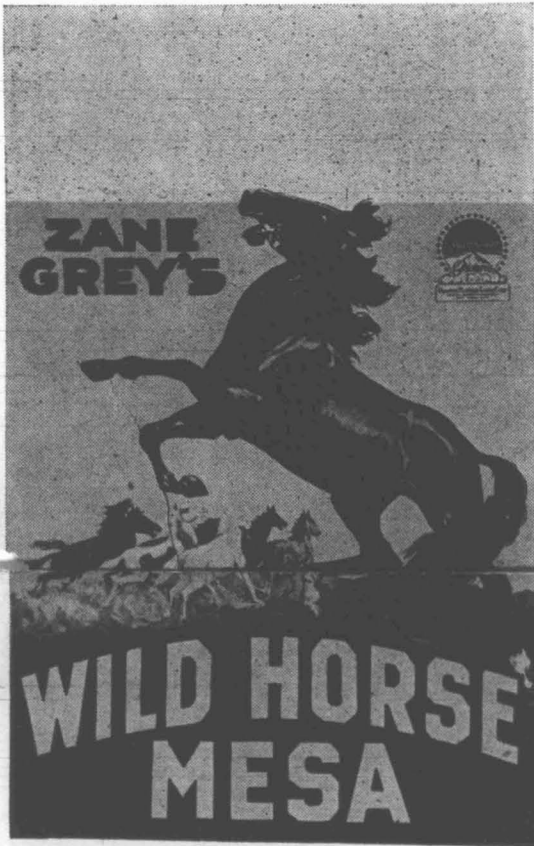
To the left is illustrated the striking colored window card on "Wild Horse Mesa."

Put this in a shop window and it will attract as much attention as a twenty-four sheet.

Plenty of blank space for theatre name, dates, etc.

Only seven cents apiece.

Samples at exchanges.



Six Sheet Poster 6A

## Price List for Advertis

All these advertising aids can be secured from you what you want, with check or money order.

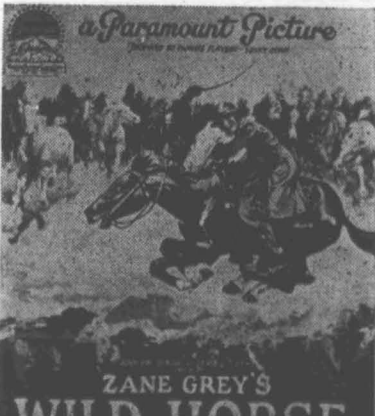
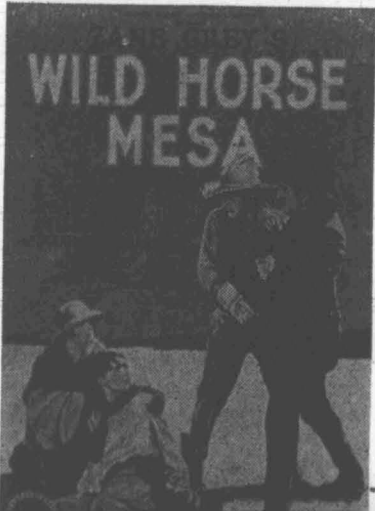
NOTE:—Owing to duty, additional transportation quoted below do not apply to Canada. Get Canadian change.

### For Outdoor Advertising POSTERS

One Sheet (1A and 1B)	.....	.15
Three Sheet (3A and 3B)	.....	.45
Six Sheet (6A)	.....	.75
Twenty-four Sheet (24A)	.....	2.40
3' x 10' Banner	.....	2.00
PHOTOS FOR YOUR LOBBY		
22 x 28 (Colored)	.....	.40

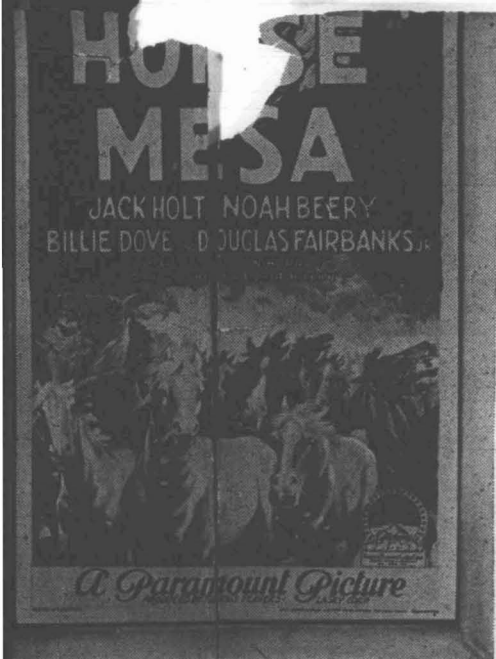
### Supplementary Three Column Four Column

FOR G  
GILT-EDGED  
Insert Cards (U  
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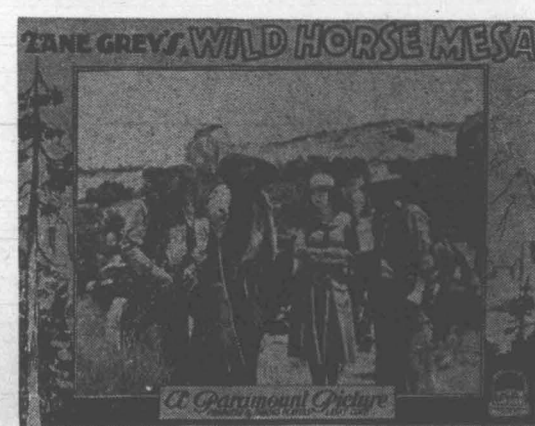
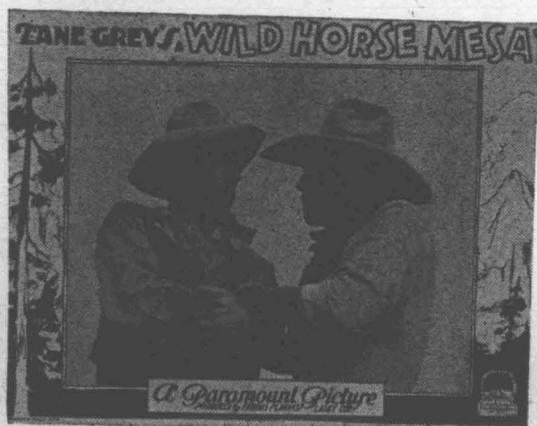
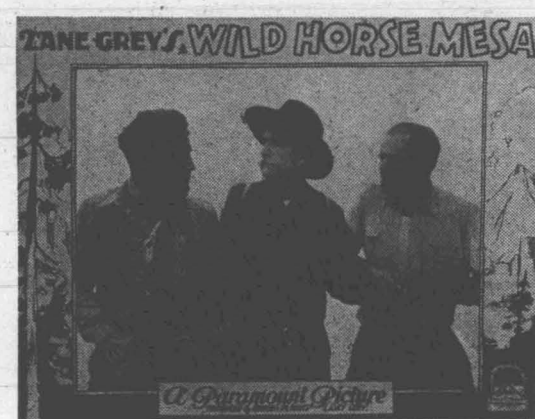
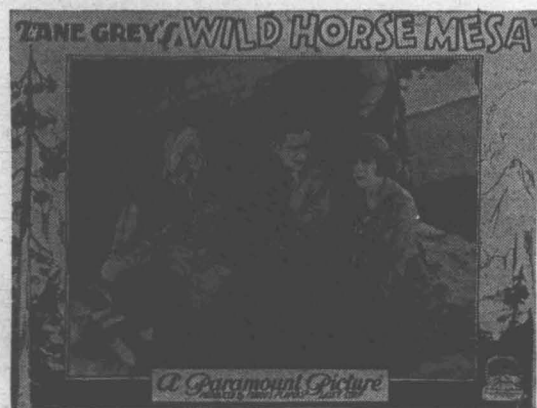




# It's Colored INSERT CARD



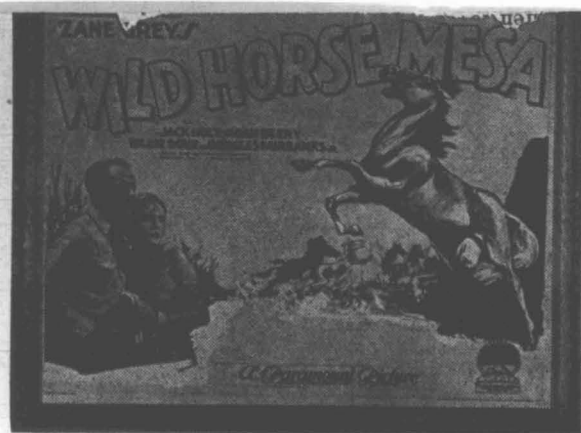
Six Sheet Poster 6A



SET OF EIGHT COLORED LOBBY CARDS



Announcement Slide



Colored Lobby Card (22" x 28")

## st for Advertising Material

Advertising aids can be secured from your Exchange. Send list of check or money order. Additional transportation charges, etc., the prices not apply to Canada. Get Canadian Price List from your Ex-

For Advertising	
STERS	
(B).....	\$ .15
(A).....	.45
(A).....	.75
(A).....	2.40
(A).....	2.00
Supplementary (Two Column) (Adv. Only)...	.10
Three Column .....	.15
Four Column (Adv. Only).....	.25
FOR GENERAL EXPLOITATION	
GILT-EDGED FRAMES, (Size 17 x 43) in.)...	1.50
Insert Cards (14 x 36 in. to fit above).....	.25
22 x 28 Gilt Frames.....	1.50

## NEW-STYLE FRAMES

Two new items have been added to Paramount Ad Sales material. One is a neat and classy card-board frame to hold a single still. Suitable for the highest class windows and store displays. Price to exhibitors, 15c each. The other is a combination



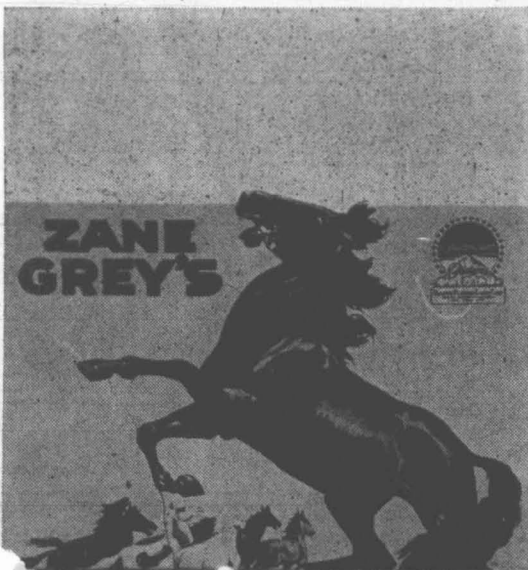
itors are already doing this.

You get them at actual cost — \$7.50 per 1,000.

## WINDOW CARD

To the left is illustrated the striking colored window card on "Wild Horse Mesa."

Put this in a shop window and it will attract as much attention as a twenty-four sheet.



**WILD HORSE MESA**

Plenty of blank space for theatre name, dates, etc.

Only seven cents apiece.

Samples at exchanges.



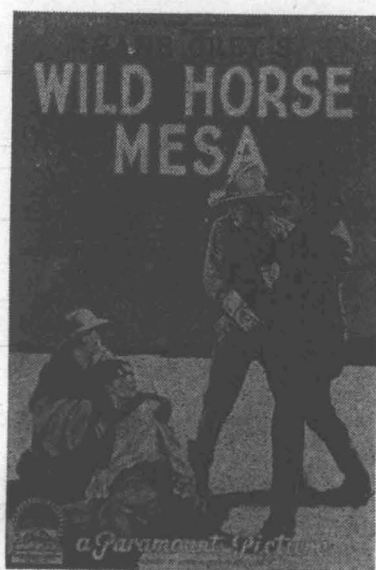
Six Sheet Poster 6A

## Price List for Advertis

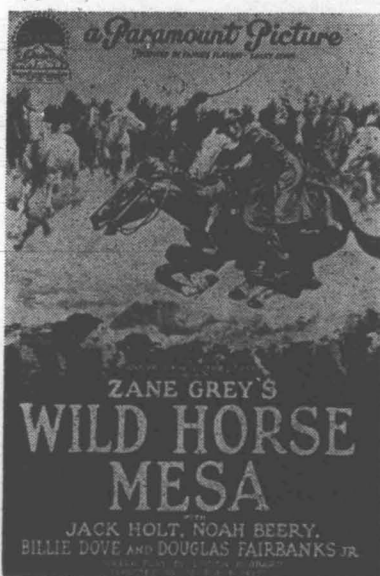
All these advertising aids can be secured from what you want, with check or money order. NOTE:—Owing to duty, additional transportation charges may apply. Get Canadian change.

For Outdoor Advertising POSTERS		
One Sheet (1A and 1B)	.....	.15
Three Sheet (3A and 3B)	.....	.45
Six Sheet (6A)	.....	2.40
Twenty-four Sheet (24A)	.....	2.00
3' x 10' Banner	.....	
PHOTOS FOR YOUR LOBBY		
22 x 28 (Colored)	.....	.40
11 x 14 Set of Eight (Colored)	.....	.60
For Newspaper Ads ADVERTISING CUTS		
One Column	.....	.35
Two Column	.....	.65
Supplementary (Two Column)	.....	.25
MATS, ADVERTISING, PRODUCTION		
One Column	.....	.05
Two Column	.....	.10

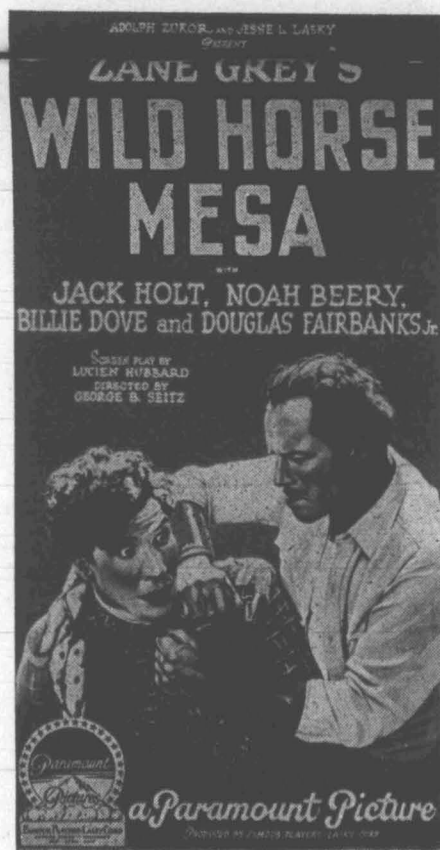
Press 1 Music Cues are



One Sheet Poster 1A



One Sheet Poster 1B

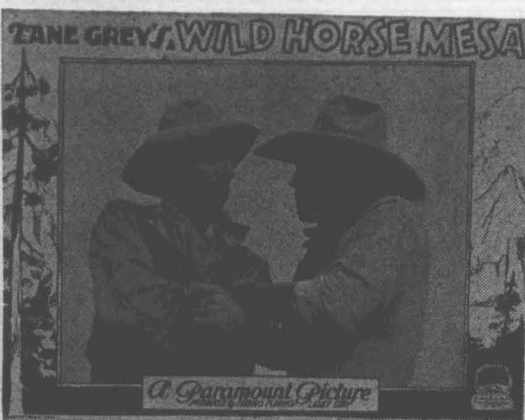


Three Sheet Poster 3A

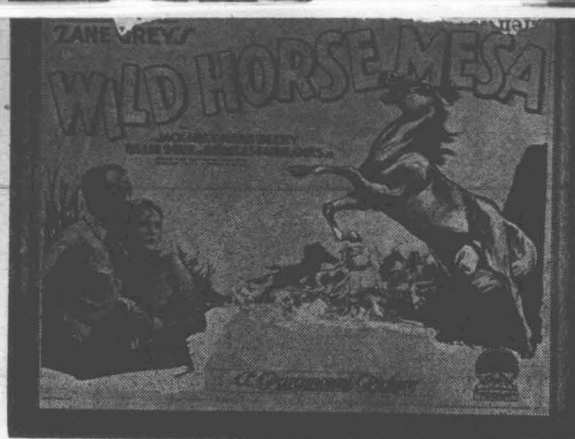
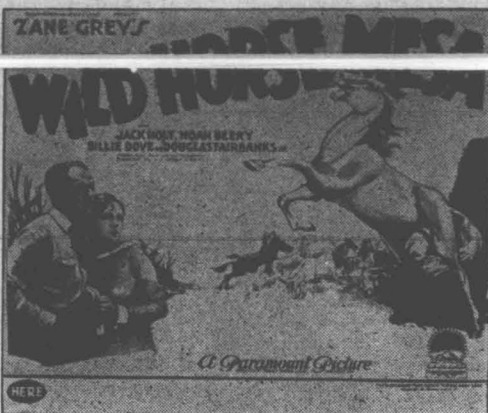


Twenty-four Sheet Poster 24A





SET OF EIGHT COLORED LOBBY CARDS



Six Sheet Poster 6A

Announcement Slide

Colored Lobby Card (22" x 28")

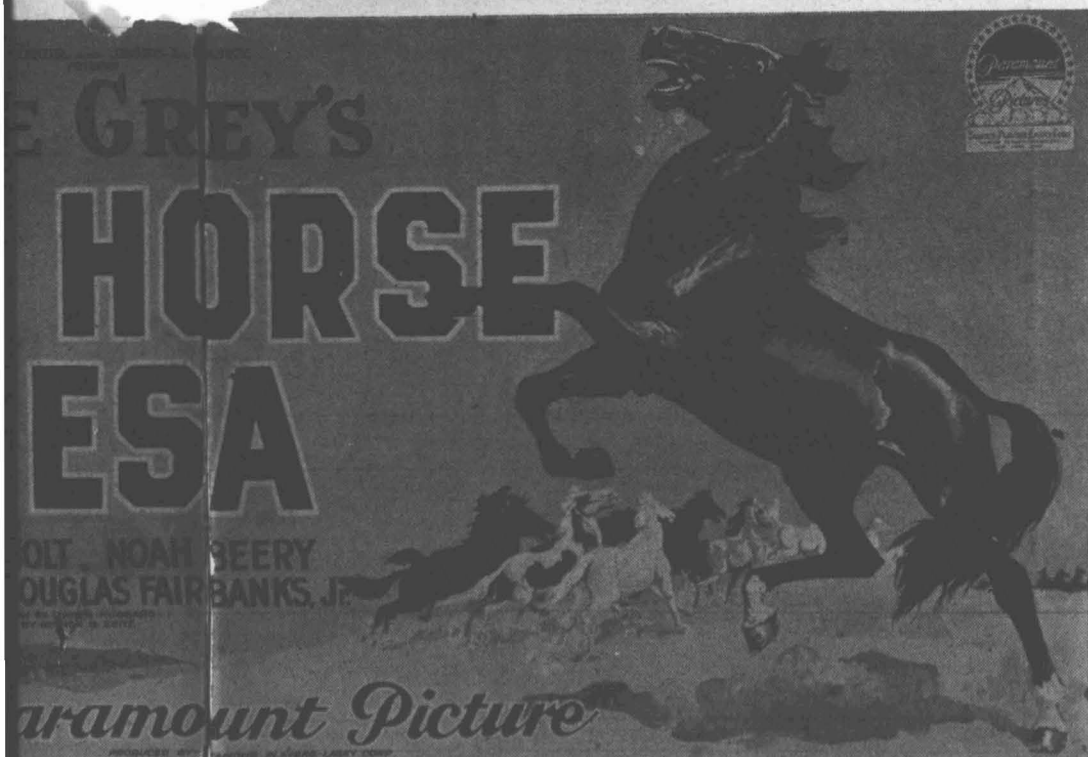
## st for Advertising Material

Advertising aids can be secured from your Exchange. Send list of check or money order. g to duty, additional transportation charges, etc., the prices t apply to Canada. Get Canadian Price List from your Ex-

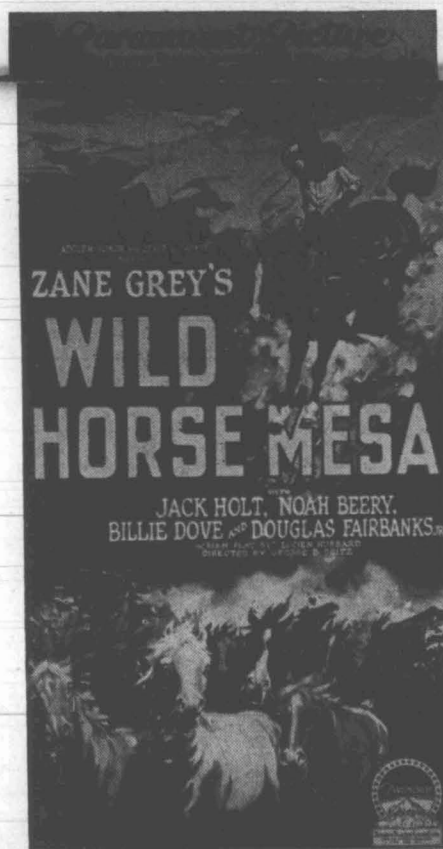
Advertising MATTERS		Supplementary (Two Column) (Adv. Only)...	.10
Three Column		Three Column	.15
Four Column		Four Column (Adv. Only).....	.25
FOR GENERAL EXPLOITATION			
GILT-EDGED FRAMES, (Size 17 x 43 in.)...	1.50		
Insert Cards (14 x 36 in. to fit above).....	.25		
22 x 28 Gilt Frames.....	1.50		
Combination Lobby Frames.....	2.00		
Cardboard Still Frames.....	.15		
Heralds, per thousand.....	3.00		
Roto magazine (per thousand).....	7.50		
Window Card.....	.07		
Announcement Slide.....	.15		
Publicity Photos, Each.....	.10		
Trailers—National Screen Service			
126 W. 46th St., New York City			
845 So. Wabash Ave., Chicago, Ill.			
917 So. Olive Street, Los Angeles, Cal.			
Press Music Cues are gratis.			

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Twenty-four Sheet Poster 24A



Three Sheet Poster 3B



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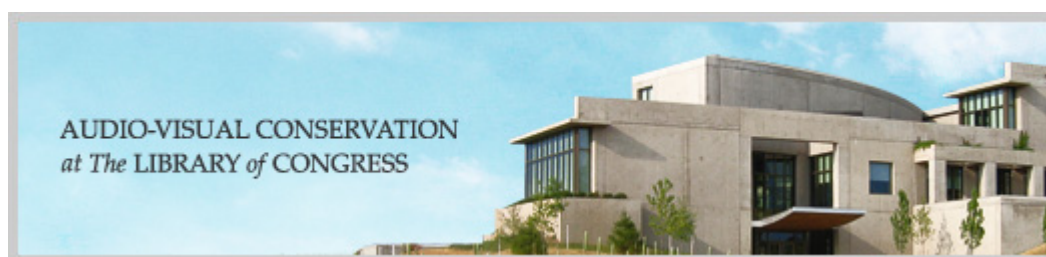
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